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The syllabus is introduced by a general statement on grammar. Grammar is treated as a separate unit in grades 7 and 8 and is reviewed and interwoven with advanced composition in grades 9-12. Written and oral composition are units for grades 7 and 8, with literature a separate unit for each of grades 7-12. Outlines for presentation of literature and advanced composition are given for grades 9-12. The curriculum for each of the grades is treated with a continuity of approach and an increasing depth of subject matter.

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ENGLISH ADVANCED
GRADES 7-12

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ENGLISH

for the

ACADEMICALLY TALENTED

Grade 7 - 12

Published by the Warwick School Department

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ENGLISH 7 ADVANCED

Grammar

General Statement:

The study of grammar should strive toward an understanding of the concept of the language rather than deal with isolated elements of a sentence.

Since the sentence is the basic unit of expression, pupils must know thoroughly the basic structure of a simple sentence, not for grammatical analysis only but more essentially for their own skill in composing a simple sentence that is correct, clear, and coherent. At all times, information learned in the formal grammar work is to be correlated with composition so that the grammar is a vital and functional aid to writing.

Basic sentence structure:

Subject / Verb

Subject / Verb / Complement

From these two basic structures evolve all further study of sentence structure.

By the end of the seventh grade pupils should understand both simple and compound structure, where possible, students should have experience with complex sentences in writing compositions. The structural analysis of the complex sentence, however, will be treated in Grade 8.

Outline of Work

Grammar

Since terminology in grammar can present a problem for students, it is recommended that teachers acquaint them with all terms for a given construction as listed in this guide, for example, principal, independent and main clause.

I. Simple sentence

A. Definition

B. Classification of sentence according to purpose

1. Declarative

2. Interrogative

3. Imperative

4. Exclamatory

C. Basic parts of sentence

1. Subject

2. Verb

D. Terminology of sentence analysis

1. Subject--simple, compound, complete

2. Predicate--verb, compound verb; simple predicate complete predicate

3. Construction of nouns and pronouns

a. Subject of verb

* b. Direct object of verb

* It is considered advisable to postpone the emphasis on Indirect Object until Grade 8

c. Predicate nominative

d. Object of preposition

e. Appositive

f. Address

E. Improvement of sentence

1. Troublesome areas

a. Incomplete

b. Run-on

2. Devices

a. Placement of single words and phrases for emphasis

b. Varied beginnings

c. Combining related ideas in one sentence.

II. Parts of Speech (as component parts of sentence)

A. Nouns

1. Definition

2. Kind

a. Common

b. Proper

c. Collective

d. Compound

3. Number

4. Cases

a. Possessive

5. Uses (as listed in I, D, 3)

B. Pronouns

1. Definition

2. Kind

    a. Personal

    b. Possessive

    c. Interrogative

    d. Demonstrative

    e. Indefinite

3. Person

4. Number

5. Case (Introduction not Mastery)

    a. Nominative

    b. Possessive

    c. Objective

6. Use

    a. According to kind

    b. As substitutes for nouns (I, D, 3)

C. Verbs

1. Definition

2. Kinds

    a. Transitive

    b. Intransitive

        1. Complete

        2. Copulative (Linking)

    c. Auxiliary, (Helping)

3. Tense

    a. Principal parts

b. Conjugation of present, past, future

D. Modifiers

1. Adjectives

a. Definiton and function

b. Kind

(1) Descriptive

(2) Limiting

(3) Predicate

2. Adverbs

a. Definition and function

b. Adverbial nouns

3. Comparison of adjectives and adverbs

4. Distinction between adjectives and adverbs

5. Effective placement in sentence (only, not, almost, nearly, etc.)

E. Conjunctions

1. Definition and function

2. Kind

a. Co-odinate - and, but, or, nor

b. Correlative - either-or; neither-nor: both-and: not only- but also

3. Uses

a. Joining of words and groups of words

b. Joining clauses in compound sentences

4. Correct usage

a. Careful choice

b. Overworked so, and

F. Prepositions

1. Definition and function

2. Phrases as adjective and adverb (introduction not mastery)

G. Interjections

III. Compound sentences

A. Definition and function

B. Co-ordinate conjuctions--and, but, or, nor

C. Proper, effective use

D. Punctuation

E. Distinction from simple sentence with compound subject and/or verb

IV. Correct Usage

A. Agreement in number and person of subject and verb

B. Pronoun: case; agreement with antecedent

C. Adverbs and Adjectives

1. Comparison

2. Troublesome words (good-well; bad-badly; farther-further; different from, etc.

3. Agreement in number (this, that, these, those, with kind, type, sort)

D. Verbs (lie-lay; bring-take)

E. Prepositions off-off of; between-among; in-into; to-at; beside-besides)

F. Double Negative

G. Plural and possessive nouns

V. Punctuation

A. Period

B. Question Mark

C. Exclamation mark

D. Comma

1. Series (use comma before and or or)

2. Parentheic expressions

3. Person addressed

4. Addresses and dates

5. Appositives

6. Before co-ordinate conjuction in compound sentence

7. In friendly letters--date, city and state, salutation, closing

E. Semicolon

1. Clauses of compound sentence when conjunction is omitted

2. Clauses of compound sentence joined by for example, for instance, hence, therefore, accordingly, still, consequently, then, etc.

F. Underlining

1. Titles of books, magazines, newspapers, ships, trains, planes, etc.

2. Foreign words

3. Words or letters to be emphasized out of context

G. Quotation marks

1. Titles of chapters, articles, short stories, short poems

2. Direct words of speaker

3. Apostrophe

1. Contraction

2. Possessive nouns and indefinite pronouns

VI. Capital Letters

A. All rules

ENGLISH 7 ADVANCED

WRITTEN COMPOSITION

UNIT I The Paragraph
(See page 1 - paragraph 1)

Since the sentence is the unit of thought in both writing and speaking, practice in the composition of correct, clear, and coherent sentences should parallel the structural analysis of the sentence and precede the work with paragraphs.

Until pupils understand the importance of the sentence in the thought process, little progress in extensive paragraph writing will be achieved. As increasing success in the composing of sentences is reached, more attention can be given to considering the elements of a good paragraph, the various types, and methods of developing them.

Consequently, the first semester of the seventh grade will be devoted to a detailed study of the sentence in relation to the paragraph.

A suggested approach for introducing paragraph study is to examine with pupils paragraphs in their textbooks, taking note of different types - narration, exposition, description, and argumentation - and identifying the topic sentence. Writing in grade seven will emphasize narration and description.

I. Narration

1. Primary purpose--entertainment of reader

2. Achievement through

a. Starting at right place

2. Telling only essential and correct details logically

II. Description

A. Writer must have definite point of view

1. Select the most suitable spot from which to view the scene

2. Change of scene is made only upon telling the reader.

B. Give your reader, at the start, a clear idea of shape, size, and color of what you are describing.

C. Gathering of details depends solely upon close observation--sight, hearing, touch, taste, and smell.

D. Time of observation must be decided.

E. Determine the prevailing mood or impression you wish to arouse.

During this year pupils will learn to write several paragraphs in sequence. This introduced the need for transitional words and phrases for unity and coherence of different viewpoints of a subject. Here choice of proper connectives can be naturally correlated with the work in grammar.

HELP IN WRITING
(For Student Notebook)

I. Three stages in writing

A. Think about plan and subject

1. List relevant ideas

2. Select and arrange

a. Use time order for incident or explanation of directions

B. Write without interruption preferably in class after discussion.

C. Revise and rewrite

II. Ways of introducing paragraph

A. Plunge into the middle of conversation

B. Make a startling statement

C. Ask a question

D. Present straightforward statement of your purpose or point you wish to prove

E. Tell an incident leading into the topic

F. State an opposing theory and disprove it.

III. Checks for your paragraph

A. Is the topic sentence clear?

B. Do all the sentences develop the topic

C. Have I used forceful nouns?

D. Have I used trite expressions?

E. Have I avoided repetition?

Preparing to write paragraphs

After the members of the class have studied paragraphs from textbooks and have established the criteria of a good paragraph, they are ready to write some of their own.

It is recommended that time in class be spent analyzing one paragraph of the group and revising and rewriting it. Through this demonstration, the pupils will have tangible aid in improving their own work.

One way of effecting this is presented below. Notice that in the transition from Paragraph I to Paragraph III, weak verbs which nevertheless express the key ideas have been changed to forceful nouns.

Although only three paragraphs are reproduced here, many others would have intervened in the normal classroom procedure. Continued practice will be necessary to attain the quality of Paragraph III, which condenses the six sentences of Paragraph I to two forceful sentences. This will not be reached by seventh graders until late in the first semester.

Sample Lesson Plan

Paragraph I Poor

> Huck decides to live on a raft. He wishes to escape from society. His father neglects him. He does not give him nice clothes and good food. Huck feels that the world is against him. If he goes off by himself, he can do as he wants.

Questions to be asked which will help to advance the lesson to the second paragraph

1. Q. What is the topic sentence?

   A. Huck decides to live on a raft.

2. Q. Why does he want to live on a raft?

3. Q. What two sentences can we combine? How?

4. Q. What does the next sentence say? Is there any sentence to which it is related?

Continue your questioning in this manner.

Paragraph II Better

Huck decides to live on a raft, because he wishes to escape from society. His father neglects to provide him with nice clothes and good food. Feeling that the world is against him, Huck goes off by himself in order that he can do as he wants.

Following are questions which may be asked the class concerning Paragraph II and resulting in Paragraph III.

1. Q. Which sentence in Paragraph I is the topic sentence?
2. Q. All the sentences in the paragraph are talking about what thing?
   A. He decides to run away.
3. Q. What part of speech is the word thing? What part of speech is the word decides? What is the noun form of decides?
   A. Decision
4. Now let's rephrase the first sentence using the word decision.
   (Huck's decision to live on a raft . . .)
5. Q. What is needed to make this sentence a complete thought?
   A. A verb.
6. Q. What does Huck's decision to live on a raft have to do with his escape from society?
   A. It shows that he wants to get away.
7. Q. What shows that he wants to get away from society?
   A. His decision.

8. Let's put the word <u>shows</u> in the sentence.

(Huck's <u>decision</u> to live on a raft <u>shows</u> . . .)

9. Q. His dicision shows what?

A. That he wishes to escape from society.

10. Q. Can we change the verb <u>wishes</u> to a <u>good strong noun</u>?

A. Yes, <u>wish</u>.

11. Q. What other nouns mean the same as <u>wish</u>?

A. Want, desire, impulse, yearning, longing, etc.

Together, the class will choose the word they consider to be the best. Continue in this manner until the paragraph is completed.

Paragraph III Best

> Huck's decision to live on a raft indicates his desire to escape from society. His father's neglect to provide to the necessities of life results in Huck's rebellion against authority and his withdrawal from the world.

<u>Note</u> that in Paragraph III, strong nouns such as <u>decision</u>, <u>desire</u>, <u>neglect</u>, <u>necessities</u>, <u>rebellion</u>, <u>authority</u>, and <u>withdrawal</u> have taken the place of the weaker verbs such as decides, neglects, wishes, feels, goes, etc.

Below are five smaple paragraphs which will be helpful to the teacher in the further study of paragraphing.

1. I have many hobbies. One of them is collecting stamps. I do it all the time. Collecting stamps makes you know many things about other countries. I think everyone should have a hobby.

2. I like to watch television. The only things that I don't like are the commercials. Every ten minutes one of them comes on. Some of them are corny. When

they come on I go and do something else. They should be taken off. Then I would like to watch television more.

3. Little brothers can be pests. They make your life miserable. Everywhere you go they follow and squel on whatever you do. Sometimes they are not so bad especially when they do something for you. I really don't mind my little brother.

4. During the summer I work for my father. He owns a grocery store. My father pays me for working there. I pack shelves. I also help customers to find what they want. Some ladies come to the grocery store wearing shorts. I enjoy my summer job.

5. If you want to get from the Gateway Shopping Center to Gorton's Pond, you have to first get on Warwick Avenue. Turn left to Airport Road. At the end of this road turn left again to Boston Post Road until you come to a railroad bridge. Turn right over the bridge and then left. I love to watch the trains go under the bridge. Drive along Post Road for almost a mile and you will see the pond to your right.

Unit II The Friendly Letter

The friendly letter is a practical application of the principles of paragraphing learned during the first semester.

Although the overall form of the friendly letter is well-known to the seventh graders, more thorough study is needed in the development of the body of the letter. Here the pupils must be impressed with the need of good paragraphing, keeping in mind that each new idea determines a new paragraph.

I. Friendly letter

A. Parts of the friendly letter

1. Heading

2. Salutation

3. Body

4. Closing

5. Signature

B. Form of the letter

1. Use no abbreviations.

2. Adapt one of two styles in heading: slant or box

C. Punctuation (comma)

D. Standards to follow

1. Use white or light-shade paper.

2. Use blue or black ink.

3. Write on folded pages in order 1, 2, 3, 4, as if they were a book. When using only two pages use pages 1 and 3.

4. Leave a margin on the left of about an inch.

5. Indent the first word of each paragraph half an inch.

6. Use an envelope which matches the paper.

7. Avoid tiny or huge envelopes.

E. Guides for addressing envelopes

1. Write clearly.

2. Center the name of the person to whom you are writing from right to left and from top to bottom.

3. Write the name of state on the same line with the city and zone or on a separate line.

4. Place zone number after the name of the city.

5. Write the route and box numbers where the street number is usually placed.

6. Place your name and address in the upper left corner.

7. Avoid abbreviation.

F. Things to remember

1. Take your time.

2. Do not waste time on a statement of the obvious or the trite--"I received your letter."

3. Avoid participial phrases at the close--"Hoping to hear from you soon,"

4. Divide body of letter into paragraphs where there is a change of thought.

G. Things to write about

1. Answer questions asked in a previous letter.

2. Tell news in which your reader will be interested.

3. Keep the tone of your letter cheerful.

4. Make your letter a series of snapshots of yourself, your family, and your activities

H. Types

1. Regular friendly letter

2. Thank-you notes

(a) Acknowledgement of a gift or favor

(b) "Bread & Butter" letter to someone recently visited

3. Informal invitation and acceptance

(a) Be definite about date, time, place.

(b) Include all necessary particulars.

(c) Make it sincere and cordial.

(a) Reply immediately to an invitation

(b) Show your pleasure at being invited

(c) Give definite reasons if you refuse an invitation.

UNIT III BOOK REVIEWS

The writing of a book review offers another practical application of the principals of paragraphing. Consistent checking on the student's part is necessary to assure continued improvement in this practice. Cumulative record of books read - Title-Author - is to be transferred to the next grade.

I. Book Reviews - the following taken in any order

A. Title and author

B. Time and place

C. At least one interesting detail about each of the main characters

D. Vital incident in the book

E. Recommendation

F. Evaluation

UNIT IV LONGER COMPOSITIONS

Throughout the year longer compositions may be written for a variety of experience. It is suggested that the first composition assigned be an autobiography. Others will be left to the discretion of the teacher. Below are several suggested types:

1. Incident
2. Legend or Fable
3. Family anecdote
4. Editorial
5. Human interest story derived from the news.

ENGLISH 7 ADVANCED

LITERATURE

OBJECTIVES:

1. To read for enjoyment
2. To learn about the different forms of literature-prose and poetry
3. To appreciate figurative language and style
4. To become acquainted with great authors
5. To enrich our cultural background
6. To develop a critical viewpoint by weighing ideas of authors and assimilating useful information objectively

GRADE 7

INTRODUCTION TO MYTHS

Objectives:

1. To learn about the myths of the Greeks, the Romans, and the Norsemen
2. To become acquainted with the origin of the myths and the part they played in the lives of ancient people
3. To recognize in the modern world the many references to mythological terms
4. To be aware of the influence of mythology on the arts
5. To trace the development of literature from the myth to the folktale to the legend, and eventually to the short story as we know it today

Motivation:

Ways to introduce unit

1. Through science--modern man's knowledge of the universe contrasted with that of the ancient man's
2. Through modern advertising--identification of trade names as Mercury cars, Midas mufflers, Atlas cement, Neptune motors, Mars bar, Nectarine, etc.
3. Through everyday expressions as "By Jove", "Archilles' heel", "Herculean choice", "Cupid's arrows", "the pipes of Pan", "Hermetically sealed", etc.

Reading of Myths

Pupils will enjoy reading the myths by themselves. In discussion that follows each reading assignment, interpret the myths as revelations of ancient beliefs rather than summarize the stories the myths tell; show that although to us they are read primarily as fascinating tales, to the ancients they constituted their religion.

Identification of the most important gods and goddesses, the realms over which they ruled, and their symbols should be required. See:

Myths and Folklore, Henry I. Christ, New York: Oxford Book Co., 1952 p.5

Reading of the myths will lead to a study of the Trojan War and will serve as a natural introduction to The Iliad selections from which will be read in this grade.

OUTLINE OF THE TROJAN WAR

I. Causes

A. Failure to invite Eris (Ate) to wedding of Feleus and Thetis

1. Apple for the fairest

2. Choice of the most beautiful goddess

3. Candidates and rewards offered by them

a. Hera

b. Athena

c. Aphrodite

B. Kidnapping of Helen of Troy by Paris

II Greek leaders

A. Menelaus, husband of Helen

B. Agamemnon, brother of Menelaus

C. Aichilles

D. Odysseus (Ulysses)

E. Patroclus

F. Ajax

G. Nestor

H. Diomedes

III Trojan leaders

A. Hector

B. Priam

C. Paris

D. Deiphobus

E. Aeneas

IV Deities

A. Favoring Greek side

1. Athena

2. Hera

3. Poseidon

B. Favoring Trojan side

1. Aphrodite

2. Apollo

3. Ares (Mars)

C. Neutral

1. Zeus

V Geographic terms

A. Troy (Ilium, Ilios)

B. Mt. Olympus

C. Greece (Dana, Helenos, Achaia)

VI Women of the story

A. Helen

B. Andromache

C. Hecuba

D. Cassandra

VII Progress of the war

A. Gathering of Greek forces

1. Earlier pledge of Greek warriors to Agamemnon

2. Odysseus' pretense of madness

3. Achilles' disguise as a girl

B. Indecisivness of battles

C. Spoils of war

1. Plague sent by Apollo upon the Greek army

2. Quarrel of Agamemnon and Achilles

The Iliad by Homer

The Iliad, one of the greatest epics of the world, with its rousing tales of heroic exploits and the pathos of its tragedy, has significant appeal for boys and girls of this age. The wrath of Achilles, the dauntless courage of Hector in the face of overwhelming odds, the fickleness of the gods who determine the fate of every human being, and the tragic plight of Priam, who unwillingly witnesses

the destruction of his city and his family, are some of the incidents that fire the imagination of the pupils and give them, as well, an understanding of a world far removed from theirs.

An epic is a long narrative poem relating, in a dignified and majestic style, the deeds of a hero while revealing the customs, habits, and beliefs of a nation. From reading the Iliad pupils should acquire:

1. The elements of a long tale--setting, main characters, plot
2. Knowledge of the social customs, habits, and beliefs of the people of the period
3. The human frailties of the gods and goddesses
4. The figurative language and the majestic beauty of style
5. Information about the author
6. Examples of other great epics
    a. Ruth
    b. Job
    c. Beowulf
    d. Kalevala
    e. Das Nibelungenlied
    f. Song of Roland
    g. Le Cid
    h. Schrab and Rustum
    i. Hiawatha (?)

Suggestions for check-ups:

1. Paragraphs for character analysis, description of an incident, of accomplishments of a given character
2. Objective test
3. At end of study, a composition evaluating the story

ENGLISH 7 ADVANCED

ORAL COMPOSITION

We are constantly reminded, when our people speak before a group, of the slovenly speech tolerated in our schools. Therefore opportunity for drill should be provided. The following is a suggested outline.

I Technique

A. Enunciation of common words (Drills--Junior English in Action, Book I, pp. 21-22) Drill on clear, clean-cut enunciation.

1. Proper endings of words (ing--not in; last--not las', etc.)
2. Proper th, wh sounds (the--not da; what--not wot, etc.)
3. Two th sounds (think; that)
4. Elimination of omission and perversion of letters (didn't you--not dint cha)

B. Pronunciation (Drills--Junior English in Action, Book I, pp. 18-20)

1. Correct pronunciation (Suggestion: If there are two pronunciations, use first unless second is common in your locality.)
2. Diacritical marks
3. Spelling

C. Expression has a very important place in speech since emphasis on certain words can change, entirely, the meaning of a thought: You are lazy. You are lazy. You are lazy.

D. Poise is the quality of meeting all situations with dignity and ease.

1. Posture: Stand tall and relaxed.

2. Mannerisms: May have an adverse effect on audience.

E. Pitch: A student should be made aware of the fact that his voice is extremely versatile and is his to do with as he wills. A high-pitched voice can be changed, with practice, to a lower-pitched and more pleasant one.

F. Volume: The degress of loudness or softness depends upon circumstances. Resonance determines variety.

1. Face-to-face

2. Classroom

3. Auditorium

II Composition aids (standards of written composition should be applied here)

A. Outlining and organizing material

B. Good choice of words

1. Words to express precise meaning

2. Proper use of modifiers

C. Criticism by classmates of:

1. Presentation

2. Organization

3. Content

III Composition types

A. First semester

1. Very short expression of thought

(e. g., announcements, introductions of speaker, etc.)

Emphasis should be upon:

a. Conciseness

b. Sincerity

c. Naturalness

d. Interest

2. Memorizing and delivering poetry including original poetry written in class

3. Telephone conversation (Junior English in Action, Book I, pp. 37-44)

B. Second semester

1. Two-minute talks on topics assigned

a. Social studies

b. Personal experiences

c. Descriptions and characterizations

d. Family anecdotes

e. Exposition (How to)

f. Reports of research material

g. Human interest stories from newspapers

h. Book reviews including reading of beautiful, interesting, or humorous excerpts

2. Introducing and conversing with people (Junior English in Action, Book I, pp. 32-37)

3. Panel discussions

ENGLISH 7 ADVANCED

POETRY

OBJECTIVES

1. To read poetry for enjoyment of content and for appreciation.
2. To percieve the essence of poetic expressio through
   a. the structure of poetry - rhyme, rhythm, meter, imager, figurative language, blank verse
   b. the symbolic and precise langauge of poetry
3. To acquire the art of reading poetry aloud
4. To become acquainted with some types of poetry, namely ballad, narrative, lyric, and light verse
5. To be able to identify figures of specch=simile, metaphor, personification, alliteration, onomatopoeia

Either "The Courtship of Miles Standish" or "Hiawatha" by Longfellow will be studied as samples of the long narrative poem.

Further Study of Poetry

The teacher will choose, as time and availability permit, other poems that the class can study, including the types mentioned under the objectives (narrative, ballad, lyric, light verse) and emphasizing those objectives.

ENGLISH 8 ADVANCED

GRAMMAR

GENERAL STATEMENT:

Throughout the year review grammar fundamentals learned in Grade 7 for greater mastery and application to oral and written English.

Continue study of simple sentence

I. Verbals

A. Definition and function

B. Kinds

1. Participles

a. Definition and function

b. Kinds

(1) Active

(2) Passive

c. Participial phrases

(1) Incorrect use: dangling

(2) Punctuation: Introductory phrase

2. Gerunds

a. Definition and function

b. Constructions

(1) Subject of verb

(2) Direct object

(3) Predicate nominative

(4) Object of preposition

(5) Appositive (punctuation)

3. Infinitives

a. Definition and function

(1) Noun

(2) Adjective

(3) Adverb

b. Constructions

(1) As noun

(a) Subject of verb

(b) Direct object

(c) Predicate nominative

(d) Appositive (punctuation)

(2) As adjectives

(3) As adverbs

Complex sentence

A. Definition

B. Clauses

1. Principal (independent)

2. Subordinate (dependent)

a. Adjective (relative)

b. Adverb

c. Noun

Subordinate clauses

A. Adjective

A. Comma

1. Restrictive and non-restrictive clauses
2. Introductory participial phrases and adverbial clauses
3. Infinitive and gerund phrases as appositives

B. Quotation Marks - Sinble marks for quotes within a quotation

C. Colon

1. Salutation of business letter
2. Introducing list, long explanation, or long, formal quotation

D. Dash

1. Abrupt change in thought
2. Appositives
3. As summary of preceding particulars

E. Capital letters

All Rules

ENGLISH 8 ADVANCED

WRITTEN COMPOSITION

UNIT I - FURTHER PARAGRAPH STUDY

The first semester of grade 7 was devoted to developing skill in paragraph writing. Application of this skill was provided in the second half of the year through the writing of friendly letters, book reviews, and longer compositions.

The work of grade 8 continues the same kind of activity, but includes, in addition to narration and description, paragraphs of exposition and persuasion.

I. Persuasion

A. Used to win reader's conviction - make him believe and act

B. Steps to presenting an honest, clear argument

1. Select a subject that you know something about and believe in.
2. Formulate your proposition.
3. Study the whole subject carefully. Gather all information, even views contrary to yours.
4. Decide on the main lines of your argument and organize the facts and examples which support your position.
5. Be fair. Avoid name-calling, prejudices, and general sweeping statements. Avoid trying to trick the reader.

II. Exposition (to inform)

A. Presentation and interpretation of information

B. Indication by topic sentence

C. Extensive information from personal experience and research

D. Orderly arrangement of information

E. Types

1. Factual information

2. Explanation of process

Following are some of the methods by which paragraphs can be developed:

1. Actual example makes a point with supporting instances.
2. Fictitious example makes a point with fictitious instances.
3. Comparison shows similarities between two objects or persons.
4. Contrast shows differences.
5. Explanation defines key terms or ideas.

Other methods of development will be added to those studeied in grade 7; namely, analogy, analysis, and induction.

Analogy points our similarities in things that are different in origin and structure, as bird and plane, tree and man, voyage and life

Analysis separates a whole into its component parts for separate study, as the derivation of a word, the framework of a government, the making of a law.

Induction utilizes facts or principles to explain and support a conclusion, as the truth of a proverb, the proof of a rule.

Helps in writing longer compositions

I. State a clear central purpose in a single sentence

A. This should determine everything else that goes into theme

B. It should be written out before outline is constructed

II. Make topical outline

III. Characteristics of a longer theme

a. Substance (thought and illustration)

b. Details (facts, incidents, and ideas)

c. Unity

d. Coherence

e. Proportion (important points emphasized, unimpotant discarded)

IV. Use clear, effective language

Writing Paragraphs in Sequence

Using the sample lesson from the seventh grade outline, develop a second paragraph. This one might describe Huck's feelings after he proceed down the river on his raft.

Paragraph I

When Huck floated down the river on his raft, he felt relieved and peaceful. He was as free as the crow that flew overhead. He could hear the water leaping gently against the raft. A fish made a little splash as it jumped for a fly. In the distance he heard, faintly, a riverboat whistling. It was all so quiet. He felt good.

Proceed with revision of this paragraph as explained in sample lesson. When the paragraph is acceptable, select a transitional verb or phrase for the first sentence which will serve as proper reference to the first paragraph.

Paragraph II

As he floated down the river on his raft, Huck's sense of peace and relief filled him with the freedom of a soaring bird. The gentle lapping of water against the raft, the whispered splash of a fish in his leap for a fly, and the muffled whistle of a far-off riverboat fulfilled Huck's longing for solitude.

Here, as in the sample lesson on paragraphs, notice should be given to the substitution of strong nouns in Paragraph II for the weaker verbs in Paragraph I.

UNIT II THE BUSINESS LETTER

The business letter is another practical application of the principles of paragraphing. The body of the letter, though necessarily brief, should contain, as a rule, at least two paragraphs.

I. Partd of the business letter

A. Heading

B. Inside address

C. Body

D. Salutation

E. Closing

F. Signature

2. Form - block
3. Punctuation
4. Appearance - as described for Grade 7
5. Guides for addressing envelopes
   a. Address the envelope accurately and legibly.
   b. Use the title of the person to whom you are writing.
   c. Avoid abbreviations.
   d. Place the return address in the upper left corner.
   e. If there is a zone number, place it after the name of the city or town.
   f. In a rural address write the route and box numbers where the street number is usually placed.
   g. Name of state may appear on a separate line or after the city.
   h. Use same block form.
6. Use the 5 C's of a good business letter.
   a. Completeness
   b. Courtesy
   c. Correctness
   d. Clearness
   e. Conciseness
7. Types of business letters
   a. Subscribing, requesting, and inquiring letter
   b. Order letter

(1) Give all necessary details, such as size, style, and color.

(2) If you are ordering more than one article, use at least one line for each.

(3) Give the catalog number of each article, if there is one, or the name and date of the paper or magazine in which the article was advertised.

(4) If the address is in the heading, it is not necessary to tell it in the body of the letter.

(5) Tell how you are making payment--by money order, check, or C. O. D.

c. Letter of complaint or adjustment

Unit III Critical Analysis

In this kind of writing especially--evaluating a thing read or heard or experienced--the student should be particularly careful in his choice of words which will express his viewpoint concisely and forcefully. Critical analyses could be written about the following: books, newspaper articles, historical or fictional characters, motion pictures, television programs, plays, and concerts.

Qualifications of Critical Analysis

1. Tell about the why and the how as well as the what.
2. Avoid summary except as a necessary support, and avoid mere labeling.

3. Give the reader a clear notion of what the work is about, what it attempts to do.
4. Make statements of the value of the work, with reasons and with supporting facts, to help the reader in his selection of books and in his reading of them.
5. Tell about the author's style of writing (example-- good choice of words, how he sets the mood, etc.)

Unit IV Character Sketch

The aim of a character sketch should be to penetrate beneath the surface to the real man.

Character sketch

1. Give definite information--facts and incidents.
2. Avoid remarks that are vague or for which you give no explanations or evidence.
3. Avoid over-emphasis on physical appearance and place emphasis on traits or habits.
4. Do not overlook the fact that sometimes things that look like trifles may reveal much more than the large things.
5. Subjects for character sketches:
   a. A person
   b. Distinguishing features of a group or a class of persons

ENGLISH 8 ADVANCED

ORAL COMPOSITION

Of the four media of communication--speaking, listening, reading, and writing--speaking is the one most frequently used. Therefore concentrated effort will be made in Grade 8 to improve speech. For greater mastery in oral expression, techniques and composition aids developed in Grade 7 and to be applied in Grade 8.

I. Composition Types

A. First Semester--two-minute talks on topics assigned. (Suggested topics below)

1. Efforts to develop own viewpoints on life
2. Social Studies
3. Science
4. Biographical sketches
5. Personal experiences
6. Description
7. Exposition
8. Anecdotes
9. Human interest stories from newspapers
10. Book reviews

B. Second Semester--five-minute talks. (See first semester topics.)

C. Suggested longer activities

1. Choral reading
2. Poetry--classic and original
3. Play--original
4. Parliamentary procedure
5. Panel discussion
6. Debate

ENGLISH 8 ADVANCED

LITERATURE

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ojectives:

1. To read for enjoyment
2. To learn about the different forms of literature--prose and poetry
3. To appreciate figurative language and style
4. To become acquainted with great authors
5. To enrich our cultural background
6. To develop a critical viewpoint by weighing ideas of authors and assimilating useful information objectively

SHORT STORY*

GRADE 8

A short story is a narration of incidents involving characters and occurring in a given setting. It has three major elements.

Plot is the structure on which the story is built, It includes the conflict or problem which confronts the characters.

Climax, which is part of the plot, is the point at which the problem is solved.

Characters are the persons who figure in the action of the story.

Setting includes the time and place of the action.

The brevity of a short story imposes limitations on the number of characters, the variation of incidents, and the locale of the events. Consequently, a short story usually emphasizes one of the three elements.

Plot: Here the action is most important, as in "The Ransom of Red Chief", "Adventure of the Speckled Band", or "The Jumping Frog of Calaveras Country."

Character: Here the analysis of the persons involved is the major point of interest as in "The Telltale Heart", "Dr. Heidegger's Experiment", and "The Outcasts of Poker Flats."

Setting: Here the time and place of the story create the problem which faces the characters and determines the dénouement of the story, as in "To Build a Fire"; or describes the customs of a particular locality, as in "Rip Van Winkle" or "The Devil and Daniel Webster."

The style with which a story is told depends somewhat on the plot and embraces such factors as point of view, sentence structure,

vocabulary, mood, dialogue, and philosophy.

Through the style the author creates the atmosphere of the story and strives to leave the reader with one dominant impression as humor, joy, sadness, or horror.

* Teachers will keep a record of short stories studied in class.

ENGLISH 8 ADVANCED

POETRY

Objectives: (See Poetry, Grade 7)

Evangeline by Henry Wadsworth Longfellow

A reading of Evangeline in eighth grade can be used in conjunction with the study in history classes of the deportation of the Acadians.

The inspiration for the poem came from a story told to Nathaniel Hawthorne about an actual experience of a young couple from Acadia, who were separated on their wedding day and not united until the young man lay on his deathbed. Hawthorne, not desirous of developing the romance into a story, permitted Longfellow to use the theme in poetry.

Pupils enjoy the poignancy and irony of Evangeline's search for Gabriel. At the same time they can learn the reason for the choice of meter that helps to set the mood of the poem. A poet creates the mood of his poem partly by the meter: in Evangeline the mood is sad; therefore, Longfellow selects the long, flowing quality of the dactylic hexameter (- ◡ ◡).

Emphasize the following in discussion:

1. Historical background
    a. Acadia founded 1605 by French
    b. Became pawn in French and British struggle for North America
    c. Reasons for deportation of Acadians by English in 1775
        (1) Friendly with Indians
        (2) Different religion and language
        (3) Remained neutral
        (4) Refused to swear allegiance to British crown

2. Elements of story

    a. Plot

    b. Characters

    c. Setting

3. Style of poem

    a. Narrative - meter, unrimed verse

    b. Figures of speech

    c. Imagery

    d. Mood

4. Biography of author - Henry Wadsworth Longfellow

5. Suggested activities

    a. Memorization of passages

    b. Choral and individual reading

    c. Short composition--description, essay, narration--based on theme

Further reading of poetry:

As time permits, other narrative poems will be considered.

A list of poems that are suitable for this grade appears below.

1. "The White Cliffs of Dover" - Alice Duer Miller
2. "The Death of the Hired Man"- Robert Frost
3. "The Highwayman"- Alfred Noyes
4. "Lochinvar" - Sir Walter Scott
5. "How They Brought the News from Ghent to Aix" - Robert Browning
6. "The Vision of Sir Launfal" - James Russell Lowell

7. "In Praise of Johnny Appleseed" - Vachel Lindsay

8. "Western Star" - Stephen V. Benet

9. "Ballad of East and West" - Rudyard Kipling

10. "Lidice" - Edna St. Vincent Millay

GRADE 8

LESSON PLAN: INTRODUCTION OF THE SHORT STORY

STORY: "The Tell Tale Heart" by Edgar Allen Poe

Objectives:

1. To show the elements of a story-plot, character, setting
2. To recognize the author's style
3. To become acquainted with the author-life, other works characteristics of writing
4. To enjoy a well-written story

First Day

I. Motivation

Ways to arouse interest of class

Method I

Discuss types of television programs favored by members of class. When a suspense story is mentioned, use questions which will direct thinking of class toward "Tell Tale Heart".

a. Why does the suspense story appeal to us

b. In what ways is suspense maintained?

c. What are your reactions at the end of the story?

d. How are Alfred Hitchcock's stories different from most other programs?

This type story is not new. Many authors have used the appeal of the eerie and the mysterious for their themes. One of the

best known was E. A. Poe who has been called the "Father of the American detective story."

Today we are going to read one of his more successful stories--"The Tell Tale Heart."

Method 2

Lead the class into a discussion of incidents of wrong-doings which they had hoped to conceal but which were discovered by a parent or teacher.

a. Why did you commit this wrong?
b. How did you expect to conceal it?
c. What benefit did you derive from it?
d. How were you found out?
e. What was your feeling upon being discovered?

These questions will lead to:

The story we shall read today tells about a man who committed a crime he felt was perfect. Where did he make his mistake? Let us read the story to find out. (Give title and author of story)

Method 3

Have on the chalkboard the first paragraph of "The Tell Tale Heart". Ask the class such questions as:

a. Who do you think is talking?
b. To whom do you think he is talking?
c. What kind of person does he seem to be?
d. What do you think is the story he has to tell?
e. How many would be interested to learn this person's story?

Then let us turn to the story called "The Tell Tale Heart" by E. A. Poe and find the answers to our queries.

II Reading the story

Suggestions:

A. Oral reading by teacher
B. Oral reading by class
C. Silent reading in class

It is recommended that the motivation and the reading take place within one class period so that the effect of the story on the pupils will not be interrupted.

Assignment:

We should know something about the man who wrote this story. Before you come to class next time, find out the following about E. A. Poe:

1. When did he live and write?
2. Find one outstanding characteristic of the man.
3. What are titles of some of his other stories?
4. Why should Rhode Islanders be particularly interested in Poe?
5. What requirements did Poe suggest for a good short story?

Second Day

Discussion on Story

Teacher: The selection we read yesterday, "The Tell Tale Heart", is an excellent example of a short story. This type of writing has three major elements: setting, characters, and plot.

1. What is the setting of our story?
   (Could take place almost anywhere anytime)
2. The main character is the narrator of our story. Name the the other characters.
3. What were the problems of the main character?
   a. Evil Eye
   b. Murder of the old man
   c. Disposal of the body
   d. Concealment of crime
4. Which of these is the most important to him?
   (concealment of crime)
5. How does his solution of each problem create a new one?
6. How do the officers learn of the murder?

7. Why does Poe end the story as he does?
(The reader knows what will occur from this point and the murder's confession resolves the major conflict of the story.)

All these incidents--the dicision to murder, the murder, the dismembering of the body--form the action of the story and are called the plot. Now we have the three major elements--setting, characters, and plot.

Teacher: The part of a story at which the reader knows what the conclusion will be has a special name. Who knows what it is called?

(Climax)

Now that we have discussed the facts of the story, let us go back to think about the reason that the man committed the crime and his insistence that he is not mad.

1. Do you think he is mad?
2. What statements of his justify his sanity?
3. How could these same statements suggest to the reader that the man is not sane?
4. Why does the murderer confess?

Continue questioning in similar manner.

When the teacher feels that the class understands the facts and form of the story, he will proceed to a discussion of the author's style with such questions as:

1. At the end of the story what is your feeling or the dominant impression with which you are left? (Explain that dominant impression is an integral part of all Poe's stories.) (Horror)
2. How does Poe create this mood?
   a. First paragraph--sense of frenzy
   b. Vital words--terror, horror, fear, Eveil Eye, etc.
   c. Repetition of words and phrases
   d. Short, abrupt sentences and fragments which indicate man's state of mind

e. Use of first person--Why more effective than third person in this case?

3. Why is this story classified as a good example of the short story?

The discussion will include more questions than are listed here. At the conclusion of the lesson pupils should clearly understand the structure of a short story so that they will read the other stories with maximum appreciation.

Vocabulary:

1. dissimulation
2. sagacity
3. vehemently
4. suavity
5. audacity
6. hypocritical
7. gesticulations

Follow-up Lesson Class can be given one to two weeks for completion of this assignment.

Read one of the following stories by Poe.

1. "The Purloined Letter"
2. "The Gold Bug"
3. "The Cask of Amontillado"
4. "The Pit and the Pendulum"
5. "The Black Cat"
6. "Murders in the Rue Morgue"
7. "Fall of the House of Usher"
8. "Masque of the Red Death"
9. "Marie Roget"
10. "The Descent into the Maelstrom"

Directiors to class:

Using the same procedure as we used for "The Tell Tale Heart", explain the elements of a story.

Setting - Time and Place
Characters - Persons in story

Plot - Problems confronting main character
Climax - Point at which all problems are resolved
Dominant impression - Feeling of reader at end of story
Style - (In paragraph form) Devices which author uses to create mood and tell story

Class study of:

1. Legend of Sleepy Hollow

   Washington Irving

2. Man Without a Country

   Edward E. Hale

Suggested authors of short stories if time allows further study:

1. Guy de Maupassant
2. Nathaniel Hawthorne
3. Jack London
4. O. Henry
5. Mark Twain
6. Bret Harte
7. Ambrose Bierce
8. John Steinbeck
9. Robert Lewis Stevenson
10. Stephen Vincent Benet

NOVEL

THE YEARLING will be studied as an example of the novel

ENGLISH 9 THROUGH 12

ADVANCED COMPOSITION:

I. BASIC PHILOSOPHY

A. Writing must be taught

B. Skills must be introduced, maintained, and developed throughout the high school program

C. Writing assignments must be frequent, varied, and purposeful

D. Writing activities must be presented according to the abilities of the students.

E. Directed discussions of writing theory must follow each assignment

F. Composition should be continuously reinforced and integrated with the other language arts - reading, speaking, and listening.

II. PURPOSE

A. to teach composition through an organized writing program.

B. To attain uniformity in areas of instruction at the secondary level.

C. To enable instructors to concentrate on the development of writing skills for specific grade levels.

III. GRADE LEVEL GOALS

GRADES 7 and 8 (not included in guide) Varied writing exercise with emphasis on simple narration and description.

GRADE 9 Emphasis on paragraph writing, concluding with the three paragraph expository essay.

GRADE 10 Concentration on the persuasive paragraph and the three paragraph expository essay, culminating in the five-paragraph expository essay.

GRADE 11 Development of the five paragraph expository essay in depth

GRADE 12 Refining style techniques and writing the formal research paper.

N.B. While this entire program emphasizes expository writing, opportunity should be given at each grade level for creative writing. The skills of precis writing should be maintained throughout the four year program.

GRADE 9

AREA OF COMPOSITION	AREA OF DISTINCTION
A. <u>Paragraph</u>	Review from Grades 7, 8 Narration and Description
B. Paragraph Development <u>Exposition</u> Persuasion	Topic Outline Paragraph as the expression of one idea Recognition of topic sentence (controlling sentence) Method of Development Details Examples Comparison and contrast Simple definition Cause and effect Reasons Process Analysis Patterns of organizations Chronological Spatial Order ofimportance Transitional elements Concluding sentence Word Choice Consistent point of view Mechanics - spelling, punctuation Effective Titles
C. Simple Paragraph Analysis	Rhetorical principles Unity Coherence Emphasis Recognition of key words
D. Introduction to Précis	Recognition of main and secondary ideas Economy of expression
E. Paragraph in Essay Examination	Recognizing problem and key words Organizing material Budgeting time Writing precisely
F. Three - Paragraph Expository Composition (150-200 words)	Introduction Body Conclusion
G. Creative Writing - Fiction Poetry	

GRADE 10

AREA OF COMPOSITION	AREA OF INSTRUCTION
A. Review of Skills of Paragraphing	Refinement of skills taught in Grade 9 with emphasis on <u>exposition</u> (extended definition and methods of development) New pattern of organization Inductive Deductive
B. Persuasive Paragraph Writing	Recognition of statements of Fact Opinion Word choice - denotation, connotation Recognition of loaded words, influence technique (propaganda, slanting)
C. Three-Paragraph Expository Composition	Procedures for three-paragraph essay Selecting subject Limiting subject Determining purpose - thesis statement Planning the essay (topic outline) Combining the types of writing (narrative, descriptive, expository, and persuasive) in the essay Checking the transitions Emphasis on sentence structure Loose Periodic Parallel construction Inversion Ellipsis Emphais on sentence variety Single Complex Compound Compound-Complex
D. Five Paragraph Expository Composition (including persuasive elements) 250-300 words	Organization of five-paragraph composition Using topic sentence outline Point of view Presenting both sides of an argument Tone-awareness of language levels. Creating interest and variety through--Quotations--Humor Dialogue -- Allusions

E.	Shore Reference Reports	Locating information Note taking Outlining
F.	Precis	
G.	Creative	

GRADE 11

AREA OF COMPOSITION	AREA OF INSTRUCTION
A. Review of Skills of Expository Writing	Refinement of skills taught in Grade 10 with vigorous concentration and extended development of essentials of composition.
B. Five-Paragraph Expository Composition-350-400 words	Increased awareness of Composition purpose and direction Audience needs Thought develpment as the most important single factor in the paragraph and composition Increased ability To limit the proposition To avoid sweeping generalities To present the thesis statement inaa clear, concise, and precise manner To communicate ideas with clarity and precision in expository writing To recognize that writing of any complexity employs exposition, narration, description and persuasion To recognize that paragraph determinces method, form, and length from the thought expressed Increased skill in development of overall organization: Introduction Subject stated and defined Point of view established Tone suggested Body Central idea clearly treated in relation to order, point of view, and tone Coordination and subordination of ideas. Use of concrete examples and specific details Conclusion Writer's purpose accomplished Appropriateness to central idea, point of view and tone
C. Analysis of Composition (model and student)	Continued awareness of rhetorical principles with focus on emphasis: Use of stong declarative sentence Highlighting principal ideas Extended development of main ideas Repetition of main ideas Introduction of style techniques

D.	Introduction of Refernce Composition (Library Paper) 500 words	Note-taking Direct quotations Purposes of footnoting Bibliography
E.	Precis	
F.	Creative Writing	

GRADE 12

AREA OF COMPOSITION	AREA OF INSTRUCTION
A. REVIEW OF THE BASIC SKILLS OF THE LONGER EXPOSITORY COMPOSITION 500 Words	Concentration on depth development (body)
B. TECHNIQUES OF STYLE	Words: Strong verbs and specific nouns Elimination of useless words Standard American spelling Definite, specific, concrete language Sentences: Coordination and subordination of ideas Parallelism Sequence of tense Use of active voice Periodic sentence Placement of emphatic words Reliance on positive sentence rather than on negative Paragraph and Essay: Selection of suitable writing plan Importance of paragraph as basic unit of essay Variation of sentence beginnings Limited use of the loose sentence Proper emphasis Consistent point of view Relationship between tone and audience Application of rhetorical principles
C. RESEARCH PAPER 1000-1500 words	Resource materials Working bibliography Note-taking (card system) Format: Presentation of problem (thesis sentence) Solution of problem Sentence outline Documentation
D. PRECIS	
E. CREATIVE WRITING	

ADVANCED LITERATURE PROGRAM GRADES 9-12

GRADE LEVEL GOALS

Grade 9

1. A study of the development of the prose-fiction form from the short story to the novel.
2. Introduction to and study of the drama as a literary form using the single structure of the one-act play and the more complex five-act Shakespearian play.
3. Development of an appreciation of poetry.

Grade 10

1. Concentration on the novel as a type of prose fiction with emphasis on the classics.
2. A study of the essentials of autobiography and biography as a form of literature to be followed by guided outside reading.
3. Introduction to and study of the essay as a literary form.
4. Study of the Shakespearian drama with emphasis on the social background of Shakespeare's London and the sources of his historical plots.
5. Study of poetry as a literary form.

Grade 11

1. A chronological survey of American literature in order to develop an understanding and appreciation of American heritage and culture.
2. Study of Shakespearian drama with emphasis on the acting companies, his contemporaries, and the single hero.

Grade 12

1. A chronological survey of English literature in order to understand and appreciate England's contribution to our literary heritage.

GRADE 9

AREA OF STUDY	BASIC TEXT	SUPPLEMENTARY TEXT
Prose Fiction A. Short Story B. Novelette C. Novel	Novel and Story Sedgewick and Domincovich	Bounty Trilogy Four Novels Johnny Tremaine
Drama A. Introducation to Literary form B. One-act play C. Introduction to the Shakespearian theatre 1. History 2. Physical Aspect of the Elizabethan theatre D. Five Act Play	Knickbocker Plays Merchant of Venice	As You Like It Twelfth Night The Tempest Midsummer Night's Dream
Poetry	Poetry for Modern Youth	

GRADE 10

AREA OF STUDY	BASIC TEXT	SUPPLEMENTARY TEXT
Novel Study of various structure and types	A Tale of Two Cities Silas Marner Human Comedy David Copperfield	Dr. Jekyll and Mr. Hyde
Non-fiction A. Autobiography B. Biography C. Essay	Sketchbook	
Drama A. Sources of plots B. Social background of the period	Julius Caesar	Henry V
Poetry	Doorways to Poetry (Omit "Rime of Ancient Mariner)	

GRADE 11

AREA OF STUDY	BASIC TEXT	Supplementary Text
Historical survey of American Literature	Adventures in American Literature	

* Additional Texts
- Adventures of Huckleberry Finn
- Arrowsmith
- Autobiography of Benjamin Franklin
- Autobiography of Lincoln Steffins
- Bridge of San Luis Rey
- Connecticut Yankee in King Arthur's Court
- Drums
- Ethan Frome
- House of Seven Gables
- Life on the Mississippi
- Moby Dick
- My Antonia
- Old Man and the Sea
- Red Badge of Courage
- Scarlet Letter

Macbeth

Drama
- A. American drama
- B. Shakespearian drama
  - Acting Companies
  - Contemporaries
  - Single Hero

GRADE 12

AREA OF STUDY	BASIC TEXT	SUPPLEMENTARY TEXT
Historical Significance of English literature	<u>Adventures in English Literature</u> *Additional Texts Animal Farm Forsythe Saga Henry Esmond Ivanhoe Mill on the Floss Pride and Prejudice Return of the Native Quentin Durwood Vica of Wakefield	
Drama Study of types of Shakesperian Drama with emphasis on tragedy Comedy History Tragedy Major Themes	Hamlet	Romeo and Juliet Richard II Cyrano de Bergerac